

VIRGINIA STANDARDS OF LEARNING

Spring 2004 Released Test

**END OF COURSE
ENGLISH:
Reading/Literature and Research**

LARGE PRINT FORM

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DIRECTIONS

Read each passage. Then read each question about the passage. Decide which is the best answer to each question. Then mark the space on your answer sheet for the answer you have chosen.

SAMPLE

Salmon Run

**No one has taught them how to struggle up
On this, a run of grueling, flogging odds.
Instinctive wisdom and a will to rise
Suspends their forms against the crashing flood.
5 Nothing can defeat the pounding roar as
Enraged waters battle their advance.
Clinging by a hidden will they climb,
Stubborn, tireless, faithful as a dream.
Ascending higher regions of the stream.**

A Lines 8 and 9 use

- A alliteration**
- B internal rhyme**
- C slant (approximate) rhyme**
- D end rhyme**

B What feeling does this poem describe?

- F Determination**
- G Depression**
- H Punishment**
- J Regret**

from *Death of a Salesman, Act 2*

Arthur Miller

1 **HOWARD:** Say, aren't you supposed to be in Boston?

2 **WILLY:** That's what I want to talk to you about, Howard.
You got a minute? *He draws a chair in from the wing.*

3 **HOWARD:** What happened? What're you doing here?

4 **WILLY:** Well . . .

5 **HOWARD:** You didn't crack up again, did you?

6 **WILLY:** Oh, no. No . . .

7 **HOWARD:** Geez, you had me worried there for a minute.
What's the trouble?

8 **WILLY:** Well, tell you the truth, Howard. I've come to the
decision that I'd rather not travel any more.

- 9 **HOWARD:** Not travel! Well, what'll you do?
- 10 **WILLY:** Remember, Christmas time, when you had the party here? You said you'd try to think of some spot for me here in town.
- 11 **HOWARD:** With us?
- 12 **WILLY:** Well, sure.
- 13 **HOWARD:** Oh, yeah, yeah. I remember. Well, I couldn't think of anything for you, Willy.
- 14 **WILLY:** I tell ya, Howard. The kids are all grown up, y'know. I don't need much any more. If I could take home—well, sixty-five dollars a week, I could swing it.
- 15 **HOWARD:** Yeah, but Willy, see I —
- 16 **WILLY:** I tell ya why, Howard. Speaking frankly and between the two of us, y'know — I'm just a little tired.

17 **HOWARD:** Oh, I could understand that, Willy. But you're a road man, Willy, and we do a road business. We've only got a half-dozen salesmen on the floor here.

18 **WILLY:** God knows, Howard, I never asked a favor of any man. But I was with the firm when your father used to carry you in here in his arms.

19 **HOWARD:** I know that, Willy, but —

20 **WILLY:** Your father came to me the day you were born and asked me what I thought of the name of Howard, may he rest in peace.

21 **HOWARD:** I appreciate that, Willy, but there just is no spot here for you. If I had a spot I'd slam you right in, but I just don't have a single solitary spot.

He looks for his lighter. Willy has picked it up and gives it to him. Pause.

22 **WILLY, *With increasing anger:*** Howard, all I need to set my table is fifty dollars a week.

- 23 **HOWARD:** But where am I going to put you, kid?
- 24 **WILLY:** Look, it isn't a question of whether I can sell merchandise, is it?
- 25 **HOWARD:** No, but it's a business, kid, and everybody's gotta pull his own weight.
- 26 **WILLY, *desperately*:** Just let me tell you a story, Howard —
- 27 **HOWARD:** 'Cause you gotta admit, business is business.

From **DEATH OF A SALESMAN** by Arthur Miller. Copyright © 1949, renewed © 1977 by Arthur Miller [Dramatists Play Service version used]. Used by permission of Viking Penguin, a division of Penguin Books USA, Inc.

- 1 Based on the dialogue, a director of this play PROBABLY tells Howard that his actions toward Willy should be**
- A polite and concerned on the surface but actually indifferent**
 - B outwardly confident but secretly in awe of the man**
 - C warm and affectionate**
 - D rude and disrespectful**
- 2 Willy's last line in the scene ends in a dash. What does this punctuation mark indicate in this case?**
- F Willy is speaking with strong feeling.**
 - G Willy's voice trails off at the end of the line.**
 - H Howard interrupts Willy in midsentence.**
 - J Howard is talking to someone else.**

- 3 The fact that Howard is younger than Willy affects the scene by**
- A providing comic relief**
 - B heightening the irony of the scene**
 - C foreshadowing later events**
 - D establishing the time of the events**
- 4 Throughout the scene, Willy tries to act as normal as he can, but he is really feeling**
- F confused**
 - G jealous**
 - H bored**
 - J frantic**

5 The approach Willy uses to try to convince Howard is BEST described as

- A asserting proper authority**
- B using physical intimidation**
- C pleading and creating guilt**
- D applying logic and reason**

6 What feeling does the playwright want the audience to have toward Willy?

- F Pity**
- G Jealousy**
- H Respect**
- J Fear**

The following is a draft of a research paper written by an eleventh-grade student for her English class.

Martin 1

Yasmina Martin

Mr. Nicholson

English II

22 May 1998

Gulliver's Travels: Fun or Fury?

- 1 Since *Gulliver's Travels* was published in 1726, it has been read in three different ways: as a factual account, as an entertaining children's story, and as a scathing satire of the human race. The novel tells of a voyager who, through shipwrecks and other misadventures, becomes acquainted with several different societies. On the surface, it is a tale of adventure. Jonathan Swift's intentions when he wrote the book, however, were "not to entertain but to vex the reader" (Helmswood 32).**

- 2 A modern reader of *Gulliver's Travels* might wonder how anyone could ever have accepted its events and characters as true. When the novel was first published, however, Swift's name was not mentioned due to the book's satirical content. The original title page read as follows: "Travels into several remote Nations of the World, by Lemuel Gulliver" (Fairley 59). This and the first-person narration led many readers to believe that the travel accounts were being presented as fact.
- 3 Viewed in its historical context, furthermore, this misconception is understandable. The book came out during an era of exploration. Europeans were learning about the rest of the world from the accounts of explorers who had journeyed to places as divergent as Africa, Asia, and the Americas. Even the most accurate accounts from these lands were amazing to Europeans who had been familiar only with their own way of life. It is not unusual, then, that many readers took *Gulliver's Travels* at face value. "One sea captain added to this erroneous perception when he claimed to be personally

acquainted with Captain Gulliver himself” (Rialto 44).

There were also some readers who thought the author was simply “given to hyperbole” (46). While condemning the book because of the author’s tendency to stretch the truth, these readers still believed the account to be fundamentally factual.

4 Later, *Gulliver’s Travels* became one of the best-known children’s stories of all time. Through the centuries, many abridged and illustrated versions of the book have been created. Parts of the story have also been presented in film versions, most recently as a television mini-series with Ted Danson in the title role. The events and societies created by Swift in this highly imaginative, colorful tale lend themselves well to these kinds of presentations. When the original, unabridged novel is considered, though, these enchanting tales reveal the author’s satirical intent.

5 The first society encountered by Lemuel Gulliver is the Lilliputians, a race of tiny people. After finding him shipwrecked on their shores, the diminutive beings go to

great lengths to imprison the “Man Mountain.”

Eventually, he earns their trust and is allowed to be free as long as he adheres to nine laws designed primarily to ensure their safety. For example, the Fourth Article states that he “shall take the utmost care not to trample upon the bodies of any of our loving subjects, their horses, or carriages; nor take any of our subjects into his hands, without their own consent” (Swift 30). Hundreds of tailors, seamstresses, cooks, and waiters are provided to sew his clothes and prepare and serve his food. It would seem that the Lilliputians are helpful, generous, and obliging — perfect heroes for a children’s story.

- 6 Upon closer inspection, however, the apparent charm of the Lilliputians diminishes. They use capital punishment freely, putting people to death for crimes such as ingratitude. They provide little love for children, allowing their parents to see them only twice a year. They are at war with the inhabitants of the neighboring island, Blefescu, because the Blefescudians break their eggs at the big end and the Lilliputians break theirs at the small end.

- 7 **Swift, who was born in Ireland (England’s neighboring island), was satirizing the British king, court, and society in his portrayal of the Lilliputians. In *Gulliver’s Travels* he also satirizes other aspects of humanity and its foibles. For example, a society of out-of-touch scientists and philosophers lives on a floating island. In another land, civilized horses have domesticated a race of savage humans called Yahoos.**
- 8 **Clearly, Swift’s view of humans was bitter and unfavorable. Nevertheless, he presented our follies and cruelties in such a creative way that *Gulliver’s Travels* will continue to delight and fascinate readers of all ages.**

Works Cited

Fairley, Matthew. *Jonathan Swift*. New York: Gemstone, 1986.

Helmswood, Fern. “The Satirical Works of Jonathan Swift.” *Understanding Literature* 17 January 1995: 31-34.

Rialto, Bettina. “They Believed in Gulliver.” *Fact and Fiction* 6 June 1996: 43+.

Swift, Jonathan. *Gulliver’s Travels*. New York: Washington, 1969.

NOTE: Due to space constraints, some of the specifications of the style manual used (such as double-spacing and a separate page for citing works) have not been followed in this paper.

7 In paragraph 3 of this report, the word hyperbole means

- A independence
- B criticism
- C exaggeration
- D prosperity

8 Articles similar to those cited in this report would MOST likely be found in which one of these magazines?

F *Literature and History*

G *Current Political Issues*

H *International Travel*

J *Writing for Children*

9 Which of these could be used as a heading for the second and third paragraphs of this report?

A *Gulliver's Travels* First Accepted as Truth

B How to Read *Gulliver's Travels*

C The Renowned Author of *Gulliver's Travels*

D *Gulliver's Travels*: A Charming Story for Children

- 10 If Yasmina wanted to learn about other satirical works by Jonathan Swift, she should read the cited source written by**
- F Bettina Rialto**
 - G Jonathan Swift**
 - H Fern Helmswood**
 - J Ted Danson**
- 11 Which information from the report supports the idea that *Gulliver's Travels* is an entertaining children's story despite the satirical intent of its author?**
- A Many readers condemned the author for not adhering strictly to the facts.**
 - B When the original, unabridged novel is considered, it is clear that the book ridicules human folly.**
 - C Upon closer inspection, the apparent charm of the characters diminishes.**
 - D The events and characters in the book create an imaginative, colorful tale of adventure.**

12 Yasmina included enough information in this report to show that

F Jonathan Swift enjoyed writing primarily for children

G readers now know that *Gulliver's Travels* is purely fictional

H Jonathan Swift spent his entire life in Ireland

J people are encouraged to travel by reading *Gulliver's Travels*

- 13 In this report, which question does Yasmina seek to answer?**
- A Did Jonathan Swift actually spend much of his life traveling?**
 - B What were Swift’s intentions when he wrote *Gulliver’s Travels*?**
 - C How can an author make people believe that fictional events are true?**
 - D Was Lemuel Gulliver a real voyager or a fictional character?**
- 14 Which one of these would BEST help the reader evaluate the accuracy of the information in this report?**
- F Reading a biography of Jonathan Swift**
 - G Writing an original work of satire**
 - H Rereading the paper several times**
 - J Checking the source pages cited**

15 Read the following selection from page 37 of Fairley’s book, *Jonathan Swift*.

“One of Swift’s most brilliant works is one which he never intended for publication: *Journals to Stella*, a series of letters in which he recounted his daily events to the woman he loved.”

Which of the following would be considered correct documentation of this selection?

- A** One of Swift’s most brilliant works is one which he never intended for publication: *Journals to Stella*, a series of letters in which he recounted his daily events to the woman he loved. (Fairley, *Jonathan Swift*, p. 37)
- B** *Journals to Stella* is a series of letters in which Swift recounted his daily events to the woman he loved. It is “one of his most brilliant works” (Fairley 37).
- C** According to Matthew Fairley, “One of Swift’s most brilliant works is one which he never intended for publication: *Journals to Stella*, a series of letters in which he recounted his daily events to the woman he loved” (37).
- D** “One of Swift’s most brilliant works is one which he never intended for publication: *Journals to Stella*, a series of letters in which he recounted his daily events to the woman he loved.”

Telephone Bill
Southern Regional Telephone Company
P.O. Box 438
Ridgeway, VA 24300
393-728-4343

Jennifer S. Stone 402-982-8720
19743 Northside Street
Parkside, VA 23432

Date of Billing — July 10

Monthly local service 6-10 through 7-10 (includes 120 local units)		\$15.20
345 local units used —		
<u>120 local units allowed</u>		
225 additional local units billed		10.18
Long distance calls (See enclosed statement)		12.56
Rebate (Good Customer Reward)		- 5.00
Tax Federal	\$1.25	
State	.85	
City	<u>.90</u>	3.00
	TOTAL DUE	\$35.94

Payment in full is due by July 25.
Allow 5 days for mail payment.

If you have any questions about your bill, please contact your Service Representative at the local Southern Regional business office, 5413 N. Main, Parkside, VA 23227, phone 402-543-9820.

16 The latest date on which the customer should send this payment by mail is probably

F June 10

G June 15

H July 20

J July 25

17 By making fewer telephone calls, the customer could lower the amount of all of these charges EXCEPT

A \$10.18

B \$12.56

C \$15.20

D \$35.94

- 18 There is enough information on this bill to show that**
- F people who make more than 500 local calls per month receive a discount**
 - G the Southern Regional Telephone Company has several offices**
 - H the city of Ridgeway is less than 5 miles from the town of Parkside**
 - J most customers pay their bills at the local business office**

- 19 The largest single charge on this bill is for**

- A monthly local service**
- B federal tax**
- C long distance calls**
- D state tax**

20 How many local units did this customer use in the period covered by this bill?

F 402

G 345

H 90

J The bill does not say.

21 Which question is NOT answered in the bill?

A Whom should the customer contact to ask questions about this bill?

B How much of this bill consists of federal, state, and city taxes?

C Is the amount of this bill higher than the customer's previous bill?

D On what date was this telephone bill prepared?

22 What form of payment does the telephone company accept?

F Checks

G Money orders

H Cash

J The bill does not say.

Directions: Read the research paper and answer the questions that follow.

The following is a draft of a research paper written by an eleventh-grade student for his English class.

Samuels 1

Sebastian Samuels

Mrs. Norton

English-5

5 October 2000

Eudora Welty’s Use of Myth

- 1 In her intriguing short story “A Worn Path,” Eudora Welty tells two tales, one having a literal sequence of events and another having a deeper, philosophical meaning. Read as a simple narrative, “A Worn Path” tells of an old woman who walks a great distance to obtain medicine for her chronically ill grandson. However, “by interweaving the account of this quest of love with the Egyptian Phoenix myth, the author provides the reader with a symbolic level of interpretation that not only adds texture and power to the tale but also reveals its theme of**

immortality” (Conners 33). We especially find this to be true when we examine the plot and character elements of the story.

2 The use of the name “Phoenix” for the main character establishes the story’s connection to myth. In Well-Known Egyptian Myths, Adrian Phelps explains that Phoenix is also the name of a mythological bird that was sacred to the sun-god in ancient Egypt. Every 500 years, according to the myth, the bird creates a funeral pyre of its own nest and then rises from the ashes. In gathering the ashes and depositing them at the Temple of the Sun in Heliopolis, a sacred city in Egypt, “the magnificent Phoenix manifests its immortality” (82). The character of Old Phoenix Jackson embodies the Egyptian myth both physically and spiritually.

3 How can an old woman resemble a mythological bird that has “brilliant scarlet and gold plumage” (21)? In her vivid description of Phoenix Jackson, Welty writes that “a golden color ran underneath [her skin] and the two knobs of her cheeks were illuminated by a yellow burning under the dark. Under the big red rag, her hair

came down ...”(1). In addition to this colorful image, Welty uses sound and movement to liken Old Phoenix to a bird. The tapping of Phoenix’s cane “seemed meditative like the chirping of a solitary little bird” (1). When the old woman walked, she moved “from side to side in her steps” (1). Even her head movements are reminiscent of those of a bird: “She ... shook her head once or twice in a little strutting way” (3). Details such as these create a bird-like impression of the human Phoenix.

- 4 The woman’s symbolic connection with the mythical bird is also established through frequent allusions to birds. Welty refers to a mourning dove, a buzzard, some quail, and dead bob-white. She writes of pine cones that drop “as light as feathers” (2). She compares the way Old Phoenix picks up a nickel to “lifting an egg from under a sitting hen” (5); also, as Old Phoenix steals the nickel, a bird flies by and Old Phoenix experiences this as a symbol of God’s presence. Finally, the old woman remembers her grandson thus: “He ... peep out holding his mouth open like a little bird” (7).

5 The journeys traveled by Old Phoenix Jackson and the mythological Phoenix are similar. Heliopolis and Natchez, their respective destinations, are both large cities that hold the keys to renewal and continued life. Both journeys are ritualistic in their cyclic repetition, the bird’s journey occurring every five centuries and the woman’s each time her grandson needs medicine. “The journeys of both the bird and the old woman symbolize the life cycle, an eternal walk of confusion until a destination is reached” (Paton 20). Just as the mythological Phoenix transcends all nature in its extraordinary actions, Phoenix Jackson, driven by focused intent, moves beyond what might be considered the physical limitations of an old woman. As the Phoenix bird pauses during its journey, so does the old woman. The mythical bird resurrects itself “fresh and new” after its self-sacrifice in the nest (Conners 20). When resting, Phoenix Jackson “spread her skirts on the bank around her and folded her hands over her knees” (Welty 2), also assuming a nesting position.

6 By associating her story “A Worn Path” with the ancient Egyptian Phoenix myth, Eudora Welty enriches a

simple tale, raising it to a level of universality. We all re-create ourselves as we overcome challenges and defeats along the road of life.

Works Cited

- Conners, Michael. "The Theme of Immortality in Eudora Welty's Works." Criticism of American Literature. Ed. Thomas C. Jones. Chicago: Ballentine, 1988. 3-37.
- Paton, Tonya. "Mythological Allusions in the Short Stories of Eudora Welty." Literary Journal 19.3 (1991). 15-22.
- Phelps, Adrian. Well-Known Egyptian Myths. New York: Tantum, 1993.
- Welty, Eudora. "A Worn Path." The Collected Stories of Eudora Welty. Ed. Susan James. Orlando: Harcourt, 1980: 1-7.

Due to space constraints, some of the specifications of the style manual used (such as double-spacing and a separate page for citing works) have not been followed in this paper.

23 In order to BEST appreciate the many levels of the short story “A Worn Path,” the reader would need to

- A be aware of certain facts from Eudora Welty’s life**
- B know about the Egyptian Phoenix myth**
- C know where the city of Natchez is located**
- D be familiar with all of Eudora Welty’s stories**

24 The reader could BEST evaluate the accurate use of information in this paper by reading

- F other Welty stories to see how they are organized**
- G the definition of the word “Phoenix” in a dictionary**
- H an encyclopedia entry about Eudora Welty**
- J the story and the myth that are discussed in the paper**

- 25 Which question does Sebastian NOT attempt to answer in this paper?**
- A In what ways does the character Old Phoenix Jackson physically resemble a bird?**
 - B Who originally wrote down the Egyptian myth about the Phoenix bird?**
 - C For what purpose is Old Phoenix Jackson traveling to the city of Natchez?**
 - D Why did Eudora Welty use Phoenix as the name for the main character in “A Worn Path”?**
- 26 Sebastian primarily organized this paper by**
- F listing a sequence of events from a fictional work**
 - G suggesting several possible solutions to a problem**
 - H drawing comparisons and supporting them with examples**
 - J describing the life and personality of a famous author**

27 In paragraph 2 on page 29, the word embodies means

- A** represents
- B** narrates
- C** forgets
- D** encourages

28 In paragraph 5 on page 31, the word transcends means

- F** passes through
- G** treasures
- H** goes beyond
- J** amazes

29 Which is a MOST likely thesis of this paper?

- A In “A Worn Path,” Old Phoenix Jackson symbolizes immortality because she is an elderly person who still undertakes long journeys.**
- B “A Worn Path” is by far the most complex and interesting of all Eudora’s Welty’s short stories.**
- C Many writers use mythological references to make their stories more interesting.**
- D Eudora Welty used allusions to the ancient Egyptian Phoenix myth to deepen the significance of her short story “A Worn Path.”**

30 To find out how Eudora Welty used mythology in other stories, the reader should consult the cited source written by

F Adrian Phelps

G Tonya Paton

H Michael Connors

J Eudora Welty

31 Sebastian shows that Eudora Welty presented Old Phoenix as bird-like by

A comparing the purposes of their respective journeys

B posing questions about birds to the reader

C discussing the migrating habits of birds

D using specific descriptive examples from the story

Directions: Read the research paper and answer the questions that follow.

The following research paper was written by an eleventh-grade student for her English class.

Nasif 1

Naomi Nasif

Mr. Parham

English – 4

10 February 2000

The Spreading Chestnut Tree

Under a spreading chestnut-tree

The village smithy stands.

— Longfellow, The Village Blacksmith

- 1 When Henry Wadsworth Longfellow wrote those famous words, the eastern United States from Maine to Georgia and as far west as the Mississippi River were adorned with American chestnut trees. “Every fourth tree in America’s central Appalachian forests was a chestnut” (Silvan 17). In early summer, their creamy white flowers transformed the hillsides into a massive, billowy cloud. The American chestnut was a very important tree, valued for its timber and its nuts.**

- 2 Though the American chestnut towered 80-100 feet high, often no branches appeared until 50 feet above the ground. The result was long, straight-grained timber that was sought after for telegraph and telephone poles and railroad ties. Its grayish-brown heartwood was ideal for making furniture. Because of its high resistance to rot, chestnut was used to construct over 300 miles of fencing along the Blue Ridge Parkway (Williams 121).
- 3 Not only did the American chestnut provide superb wood products, it also provided the finest-tasting, sweetest chestnuts grown in the world. Roasted chestnuts and chestnut stuffing were special treats for humans, and chestnuts were also a major source of food for wildlife such as deer, bears, and wild turkeys (Williams 122).
- 4 In 1904, someone noticed that something was wrong with the American chestnut trees at the Bronx Zoo in New York City. The trees were infected by an Asian fungus called *Cryphonectria parasitica* that arrived on the North American continent near the turn of the

century. Scientist Adele Adamson describes the disease's process:

The fungus caused a blight that was devastating to the chestnut trees. Entering through cracks in the bark, the blight fanned out beneath the bark until it girdled the entire trunk of the tree, choking off water and nutrients. After four decades, literally billions of these beautiful trees had been obliterated from eastern forests.(80)

Transmitted by wind-borne spores, the blight invaded and ravaged every indigenous stand of American chestnuts... “from Maine to Georgia so that they had virtually been erased from their natural range by the year 1950” (Williams 124).

- 5 In 1985, The American Chestnut Foundation was established. Researchers and volunteers began exploring ways to prevent the demise of one of America's grandest trees. Scientists are now attempting to breed a blight-resistant chestnut. “Blight resistance is being transferred from Asian to American chestnuts in a breeding program designed to help the American trees. Additionally, in the wilds of America, the destructive**

fungus is starting to be destroyed by a blight of its own — another fungus disease” (Thomas 22). Researchers are convinced that if a blight could decimate half a continent of trees, then a counterattack could target the invading fungus with an equally devastating blight.

- 6 Though the struggle has just begun, more and more people have become aware of the invaluable treasure America has nearly lost and are willing to contribute their expertise and finances to save the King of Trees — The American Chestnut. With continued effort, Americans may once again enjoy the healthy spreading chestnut boughs that Longfellow described long ago.**

Works Cited

Adamson, Adele. “A Blight on America’s Chestnut Trees.”

Ecology Today. 17 Nov. 1996: 80–95.

Longfellow, Henry Wadsworth. “The Village Blacksmith.”

The Poetical Works of Longfellow. Cambridge ed.

Boston: Houghton, 1975. 14–15.

Silvan, Joseph. Trees in North America. Chicago: Arbor

Publications, 1995.

Thomas, Madeleine. “Saving the Chestnut Trees.”

Environmental Outlook. Feb. 1985: 17–26.

Williams, Brian. Great American Trees. New York: American Publications, 1997.

Due to space constraints, some of the specifications of the style manual used (such as double-spacing and a separate page for citing works) have not been followed in this paper.

32 According to this paper, the new blight will help the American chestnut tree by

- F providing a source of knowledge about tree diseases**
- G attacking the fungus that has ravaged them**
- H bringing the public’s attention and support to the problem**
- J causing importers to stop bringing in foreign trees**

33 Which of these would BEST help the reader evaluate the accurate use of information in this paper?

- A Consulting the sources cited in the paper**
- B Finding the word “chestnut” in a dictionary**
- C Looking for additional facts in other sources**
- D Examining an American chestnut tree**

34 Which question does Naomi NOT attempt to answer in this paper?

- F How does the fungus disease destroy the Asian fungus?**
- G What was the natural range of the American chestnut?**
- H In what ways has the timber of American chestnuts been used?**
- J When was the American Chestnut Foundation established?**

35 Which question is NOT answered in paragraph 4 of this paper?

- A Why is the Asian fungus dangerous to the chestnut tree?**
- B How does the Asian fungus travel from tree to tree?**
- C Where was the chestnut tree blight first noticed?**
- D How did the Asian fungus enter the United States?**

36 Read the following excerpt from page 18 of Silvan’s book, Trees in North America.

“By 1912, the blight had destroyed wild chestnut trees in New Jersey, Massachusetts, and parts of New York and Connecticut.”

Which of the following would be considered plagiarism of this excerpt?

F By the year 1912, “the blight had destroyed wild chestnut trees in New Jersey, Massachusetts, and parts of New York and Connecticut” (Silvan 18).

G The blight had destroyed wild American chestnut trees in New Jersey, Massachusetts, and parts of New York and Connecticut by the year 1912 (Silvan 18).

H In his book Trees in North America, Joseph Silvan states: “By 1912, the blight had destroyed wild chestnut trees in New Jersey, Massachusetts, and parts of New York and Connecticut” (18).

J By the year 1912, wild chestnut trees in New Jersey, Massachusetts, and parts of New York and Connecticut had been destroyed by the blight.

37 In paragraph 5, the word demise means

- A defiance**
- B discovery**
- C death**
- D development**

38 Naomi MOST likely began her paper with quoted lines of poetry in order to

- F demonstrate the importance of the blacksmith in early American life**
- G describe in detail what an American chestnut tree looks like**
- H make the introductory paragraph easier to understand**
- J show that the chestnut tree was once an important part of American life**

39 Naomi has supported her thesis for this paper with all of the following EXCEPT

- A facts about the Asian fungus that attacked the American chestnut trees**
- B her own experience with American chestnut trees**
- C others' opinions about the future of American chestnut trees**
- D figures about the size of American chestnut trees**

40 Naomi included enough information in this paper to show that

F it is probably too late to save the American chestnut tree

G the threat to the American chestnut tree has been successfully eradicated

H scientists might be able to save the American chestnut tree

J the American chestnut tree is now thriving in this country

Answer Key

Test Sequence Number	Correct Answer
1	A
2	H
3	B
4	J
5	C
6	F
7	C
8	F
9	A
10	H
11	D
12	G
13	B
14	J
15	C
16	H
17	C
18	G
19	A
20	G
21	C
22	J
23	B
24	J
25	B
26	H
27	A
28	H
29	D
30	G
31	D
32	G
33	A
34	F
35	D
36	J
37	C
38	J
39	B
40	H